

# WHAT'S DOING IN THE WORLD OF

The Standard's Accurate and Timely Review of Interesting Things in the Theatrical and Amusement World, With Special Attention to Local Attractions.

## "So the People May Know"

For the benefit of the hundreds of loyal friends in Ogden who are giving The Ogden Theater their support, we make the following statement:

At the request of the defendants, we have settled our suit against the Notable Feature Film Co., for breach of contract, out of court.

We were glad to accept this victory, as the situation has greatly changed in the film world in the last six months—

[The people say to us:

"Give us more Mutual Master-pictures and Keystone Comedies. They are the greatest photoplays we have ever seen. Give us more pictures like 'On the Night Stage,' 'Enoch Arden,' 'Stop Thief,' 'Officer 666,' 'Captain Macklin,' 'The Devil' and we won't ask for anything better."

That is what we propose to do. Mutual Master-pictures have taken the world by storm. They are produced by five master-producers. They are without an equal, just as the other pictures were without an equal six months ago.

Our suit is settled in our favor. It is not our policy and never will be our policy to seek to injure other theaters. Our patrons are delighted with the wonderful new photoplays we are showing, they are so well satisfied that they do not expect us to give away gifts to persuade them to attend this theater; all they ask is that we continue to give them the "biggest dime's worth of artistic entertainment in America" and this we propose to continue.

Tonight, we ask you to see "Captain Macklin," a new Mutual Master-picture written by Richard Harding Davis and played by such stars as Lillian Gish and Jack Conway. The same program includes a two-part Keystone Comedy featuring the screamingly funny Ford Sterling and Pathe World News for good measure. Nearly two hours of wonderful and varied entertainment. Pay no more than a dime for the BEST seats in the house.

The Ogden not only seeks to give the people the biggest dime's worth of quality entertainment in America but it seeks to do it honorably.

We thank our hundreds of loyal friends for their support.

(Signed) THE PEERY BUILDING COMPANY,  
Owning and Operating.

## The Ogden Theater

### ON SCREENS ACROSS THE SEAS

By Marie Roy

The influence of the moving picture industry in all its forms and ramifications, in all countries, and in its bearing upon education through the visual exchange of ideas, is nothing short of stupendous. Still nebulous, the time is swiftly coming when, like a bright star in the heavens, it will guide the unread and the otherwise illiterate man to a broader understanding of life, and a better knowledge of what his more progressive brother is doing.

In Yucatan the movies are the principal amusement and the dress of the natives is greatly influenced by the well-dressed men of the moving picture films. More especially is this noticed in the dress of the young men, and as the majority of the films come from France, Paris fashions are quite often inconspicuously interwoven with the prevailing native costume.

In Mexico, as in most Latin countries, the love element is a strong feature of the films desired. The eternal triangle of a melodramatic nature, pleases and the French, Danish and Italian films of this class are better spiced temperamentally to these people than the American films, although a few cowboy and wild west plays are

still enjoyed in Mexico.

In China can be found a phase of the moving picture business which probably could be practiced in no other country. The front of the house calls for various prices according to location of the seats, as is the custom in our own theaters; but they go farther in China than we do, for seats are arranged back of the curtain for those who are able to pay but a pittance and the Chinese coolies who occupy these seats get a reversed view of the picture film. I wonder if there is another country in the world where this "by-product" of moving picture exhibitions could be utilized.

The Chinese are much interested in the securing of American films, but they find they are too high for the low prices that must be charged, and on this account most of their films are rented from London houses.

So popular were the moving pictures in Russia, before the war that the most insignificant towns and villages, even in remote districts, were well provided with this kind of amusement, and new theaters were being opened daily. How much this had to do with

the waking up of the Slav to a desire for a broader life will probably never be known; but unquestionably it must have been a great factor toward that end.

The admission charges in Russia run from 2 to 67 cents and many of the theaters were frequented by as many as 1,000 persons nightly. In many places of the better class a full orchestra in the music room and foyer delight the audiences during intermission, while usually a violin and piano are played while the performance is being given. On Sundays and holidays the crowds are often so great that additional police officers are required to keep the immense crowds moving and to prevent possible accidents.

All the moving picture machines used in South Africa are of English or German manufacture, and are usually purchased outright. It is stated that the deposits for films in Europe will only send films to South Africa on the loan system if the person hiring them pays rent from the time the films leave the depot until they return thereto. This of course makes the cost of hire prohibitive.

In India the Barode Central Library Department, recognizing that the moving picture will reach that class of persons who are unable to read and write, has installed what is known as a visual instruction department, and this department is daily making every effort to make itself more useful to the public, and especially that large portion of the public who have either no taste for reading or cannot read.

For this purpose the central library recently purchased for its traveling library branch a number of sets of travel tours. This realistic mode of sightseeing is enjoyed by the least educated as well as the most highly educated visitor to the institution.—From Photoplay Magazine.

#### EVIDENCE TO THE CONTRARY.

Charles Dillingham was one of those independent producers called upon by the United States Government in its latest effort to investigate the so-called "Theatrical Trust." The Government believed that because of a combination between Klaw and Erlanger and the Shuberts, it was impossible for an independent theatrical producer to get theaters in which to show his attractions.

"Say," said Mr. Dillingham, "if I were to walk into the office of any manager controlling a circuit of theaters and tell him that I wanted one of them for any of my attractions, he would lock the door and kick me from joy."

The Mutual Weekly and a new Keystone Comedy at the REX every Sunday.

### FADS AND FANCIES NEW PLAY GIVES NEW YORK JOY

The Green Book gives the following review of an interesting new play on Broadway called "Fads and Fancies." Professor Glum, "a happiness-hating magician," has lured the Spirit of Pleasure and all her attendant spirits to a gloomy pass in the mountains and trapped them in a black and dreary cavern. Alan, a country lad, hired by and in deadly fear of the old Professor, is put in charge of the rock-bound door of this cave and told that his life will be the forfeit if he surrenders the key to anyone. Phoebe, a simple little sunbonneted country girl, is Alan's sweetheart. Like the rest of her sex, simple or otherwise, curiosity is one of her strongest characteristics, and she wheedles the key from Alan and opens the mysterious door. Like Pandora's box, out pour the host of never-again-to-be-captured spirits. The Spirit of Pleasure (Lydia Lopoukova) straightway dances off to the wicked city with her merry crew.

The Professor returns to find his captives flown and the quaking culprits, Phoebe and Alan, cowering before the empty cave. He claps poor Alan into the cave turns the key on the unfortunate lad and tells Phoebe that there he shall remain until she has brought back the captives her curiosity has liberated. At the close of this scene the mountain peak behind them glows red in the setting sun and changes gradually into a grinning devil whose clutching hands hold the cave where Alan is imprisoned.

Now comes Phoebe's struggle in New York to recapture the frivolous spirit, and from this point the thread of the story is too tangled to be unraveled here. Notable scenes are those in an automobile showroom; at a birthday party for Mrs. Hunter-Rumpus; pet dog Mushagoo; at a tea-house at Lenox; at a hunt-ball; and the Gasolini Divorce Trial in the Court of Sentimental Relations. Of the many songs, perhaps the most attractive of all was "We'll Take Care of You Here."

(Produced by Klaw and Erlanger.)

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### Tales the Actors Tell

#### THE WOMAN PAYS.

"It was a hard world in little five-year-old Margery's eyes," said William Collier, at the Lamb's Club recently. "Mother," said the small girl, one day, "if I get married what I grow up will I have a husband like father?" "Certainly, dear," answered the mother. "And if I don't get married shall I be an old maid like Aunt Edith?" "Why, yes, dear, you probably will," replied the mother. "There was silence for a few moments."

"Well, Moth," said the little girl at last, sighing deeply, "no matter what we do it's a pretty hard world for us women, isn't it?"

#### THE MIDDLE OF THE NIGHT.

Richard Carle is one of Broadway's best nightwinkers. He is in the same class with Frank Daniels, whom Renold Wolf refers to as the "night-watchman of the Lamb's Club." Recently Carle signed a contract to appear for a motion-picture company and was told to report at nine o'clock. He strolled around at that time the following evening, and found only the guard on duty. Then he learned that "nine o'clock" meant in the morning. "Good Lord," he gasped, "I didn't know when I signed that contract, that motion-picture actors went to work in the middle of the night."

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#### "MOVIE" JOKES

From Photoplay Magazine

#### THE THRIFTY SCOT.

Two countrymen went to a movie theater in Edinburgh, Scotland, for the first time.

As is usual in Scottish theaters, tea with crackers was served free of charge about four o'clock.

Shortly afterward, the second performance commenced.

One countryman remarked to the other:

"Come awa' oot, Jock, we ha' seen it a'."

To which Jock cannily replied:

"Ye may gang if ye like, Sandie; but Ah'm gawna wait for ma dinner."

#### SOME LIGHTS 'EM ONE PLACE.

On the screen, the villain started to smoke his pipe; but, somehow, the match wouldn't light. He tried the table, the chair, the floor, the sole of his shoe, the side of his trousers, but in vain. Finally, in desperation, with one stroke on his collar he lit it.

"Did you see where that guy lit that match?" asked a visiting New York drummer.

"Sure," replied his companion, a native Wisconsin. "—on the back of his neck. That's where all rough-necks lights 'em."

#### REVISING GENESIS.

Johnnie had been to a picture show Saturday night. The next morning at Sunday School, a visiting trustee asked:

"Who was the first man?"

"Maurice Costello!" shouted Johnnie.

#### ONE STANDARD OF EXCLUSIVENESS.

In a town in Pennsylvania there is a motion picture theater the manager of which has placed a large clock with an illuminated dial to the left of the



Miss Maude Adams in "Quality Street."

Miss Maude Adams in her big new play, "QUALITY STREET," at the Orpheum Theater Monday Night, May 17th.

### WHICH SON WILL INHERIT BULK OF A. G. VANDERBILT'S FORTUNE?



Last picture taken of Alfred G. Vanderbilt, his second wife and their son Alfred G.

Which one of Alfred G. Vanderbilt's three sons will inherit the bulk of his vast fortune, variously estimated at from \$75,000,000 to \$100,000,000? It is the Vanderbilt custom always to give the bulk of the fortune to a single legatee. Alfred G., when he went down on the Lusitania, left three sons: William H., born in 1910 and now with his mother, Mrs. Ellen French Vanderbilt, at Newport, and Alfred Gwynne, Jr., and George, born respectively in 1912 and 1914, the children of his second wife, who was Mrs. Smith Hollins McKim.

screen for the convenience of his patrons.

A husband and wife and their little boy entered the theater one night.

After they had been seated awhile the wife asked her husband for the time.

From force of habit he pulled out his watch and looked at it instead of at the clock which was before him.

His son watched this performance with a puzzled air. After a few moments, he apparently arrived at a solution of the action in his own mind, and chirped out:

"That clock is only for poor people, ain't it, father?"

Read the Classified Ads.

### JESS WILLARD

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